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Enter not into judgment.

March 1, 1861.

Composed by THOMAS ARTWOOD.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry: also in New York, at 1, Clinton Hall, Astor Place.]

Largo. $\text{♩} = 56$. *f* Psalm cxliiii., v. 2.

TREBLE. *f* En - ter not in - to judg - ment with thy

ALTO *f* En - ter not in - to judg - ment with thy

TENOR, (8ve. lower.) *f* En - ter not in - to judg - ment with thy

BASS. *f* En - ter not in - to judg - ment with thy

ACCOMP. *Largo. $\text{♩} = 56$.* *p* *f* En - ter not in - to judg - ment with thy

8ves.

ser - vant, O Lord, for in thy sight shall no man liv - ing be jus - ti - fied.

ser - vant, O Lord, for in thy sight shall no man liv - ing be jus - ti - fied.

ser - vant, O Lord, for in thy sight shall no man liv - ing be jus - ti - fied.

ser - vant, O Lord, for in thy sight shall no man liv - ing be jus - ti - fied.

8ves.

p En - ter not in - to judg - ment with thy ser - vant, O Lord, for

p En - ter not in - to judg - ment with thy ser - vant, O Lord, for

p En - ter not in - to judg - ment with thy ser - vant, O Lord, for

p En - ter not in - to judg - ment with thy ser - vant, O Lord, for

p En - ter not in - to judg - ment with thy ser - vant, O Lord, fo

8ves.

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system contains the first four staves of the vocal parts and the first two staves of the piano accompaniment. The second system contains the next four staves of the vocal parts and the next two staves of the piano accompaniment. The third system contains the final four staves of the vocal parts and the final two staves of the piano accompaniment. The lyrics are: 'in thy sight shall no man liv - ing be jus - ti - fied, for in thy sight, for in thy sight shall no man liv - ing be jus - ti - fied, for in thy sight, for in thy sight'. The piano accompaniment features a variety of chords and melodic lines, with dynamic markings such as *p* (piano) and *f* (forte). The score concludes with a double bar line and the instruction '8ves.' (8 measures).

in thy sight shall no man liv - ing be jus - ti - fied, *p*
in thy sight shall no man liv - ing be jus - ti - fied, *p* for
in thy sight shall no man liv - ing be jus - ti - fied, *p* for
in thy sight shall no man liv - ing be jus - ti - fied, *p* for
for in thy sight shall no man
in thy sight, for in thy sight shall no man
in thy sight, for in thy sight shall no man
in thy sight, shall no man
liv - ing be jus - ti - fied, *p* for in thy
liv - ing be jus - ti - fied, *p* for in thy sight, for in thy
liv - ing be jus - ti - fied, *p* for in thy sight, for in thy
liv - ing be jus - ti - fied, *p* for in thy sight
8ves.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system contains the first two lines of the vocal parts and the piano accompaniment. The second system contains the next two lines of the vocal parts and the piano accompaniment. The third system contains the final line of the vocal parts and the piano accompaniment. The lyrics are: "sight shall no man liv - ing be jus - ti - fied, shall . . . no . . . sight shall no man 'liv - ing be jus - ti - fied, shall no . . . sight shall no man liv - ing be jus - ti - fied, shall . . . no shall no man liv - ing be jus - ti - fied, shall no . . . man be jus - ti - fied, no man, no man be jus - ti . . . man be jus - ti - fied, no man, no man be jus - ti . . . man be jus - ti - fied, no man . . . be jus - ti - . . . man be jus - ti - fied, no man . . . be jus - ti - . . . fied, be jus - ti - fied, be jus - ti - fied. . . . fied, be jus - ti - fied, be jus - ti - fied. . . . fied, be jus - ti - fied, be jus - ti - fied. . . . fied, be jus - ti - fied, be jus - ti - fied. . . .". The piano accompaniment features a variety of chords and melodic lines, with dynamic markings of *f* (forte) and *p* (piano). The score is numbered 217 and includes a page number (3) at the bottom.

sight shall no man liv - ing be jus - ti - fied, shall . . . no . . .
sight shall no man 'liv - ing be jus - ti - fied, shall no . . .
sight shall no man liv - ing be jus - ti - fied, shall . . . no
shall no man liv - ing be jus - ti - fied, shall no
8ves. . . .
man be jus - ti - fied, no man, no man be jus - ti
man be jus - ti - fied, no man, no man be jus - ti
man be jus - ti - fied, no man . . . be jus - ti -
man be jus - ti - fied, no man . . . be jus - ti -
fied, be jus - ti - fied, be jus - ti - fied. . . .
fied, be jus - ti - fied, be jus - ti - fied. . . .
fied, be jus - ti - fied, be jus - ti - fied. . . .
fied, be jus - ti - fied, be jus - ti - fied. . . .